

# Experience Design of the Path Space of Art Galleries in the Era of the Experience Economy

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**Abstract:** With the improvement of the quality of the public's spiritual life and the coming of the experience economy era, the art gallery has occupied a place in the mass spiritual consumption and more and more attention are paid to the emotional experience design in the art gallery. The static one-way exhibition mode of the traditional art gallery is no longer enough to satisfy the public's multi-level, immersive emotional experience in the art gallery. The public needs to "enter" the art gallery rather than "passing through". From the perspective of Gestalt psychology, the space design, the path design, the interior design, the lighting design, the decorative design and the art exhibits together constitute the public's comprehensive experience in the art gallery. On the one hand, it affects the public's perception towards the exhibition works, on the other hand, it also becomes the architectural character of the art gallery itself, in which the role of the path space has gradually changed from the transportation channel to the emotional link of the audience's viewing track, affecting the aesthetic psychology and aesthetic quality of the visitors, which is also an important part of the overall aesthetic experience of the visitors.

## 1. Introduction

"Experience design" is becoming a trend of aesthetic experience in contemporary art galleries. From the constitutional rules of Gestalt psychology, there are some rules that can be followed in the perception and cognition of human beings in space. The use of the theory of Gestalt psychology can better suit people's perception habits and follow the generation mechanism of the audience's emotional experience while building the path space of the art gallery, thus realizing the viewer's emotional experience in the art gallery.

## 2. Spatial emotional experience from the perspective of Gestalt psychology

### 2.1 Gestalt Psychology

As one of the perceptual theories, Gestalt psychology is also called "complete psychology." Its core content is the holistic nature of perception and behavior, considering that any "shape" is "the whole in the experience after active organization through perception." Gestalt psychology theory believes that individuals' understanding of things is a grasp of their overall characteristics, rather than simply adding some parts of the characteristics, and the whole owns some of the natures that don't exist in its constituent parts. Scholars summarized the constitutional rules of Gestalt psychology as: "Figure-ground relationship", Similarity, Proximity, and Closure.

### 2.2 Spatial Perception from the Perspective of Gestalt Psychology

The architectural space is composed of physical space and psychological space. We can enjoy authentic experience towards the physical space shape through the touch and sight, while the psychological space is a virtual space that produced under the organization and joint function of the principles of closure, perfection, proximity and similarity of Gestalt psychology and can be experienced, that is, an architectural psychological space.

With the understanding of the constitutional rules of Gestalt psychology, it would be able to better close the human's perception habits when shaping the space theme, highlight the space theme

that is expected to be presented, and the completion principle of the Gestalt also emphasizes the overall and local relationship in space, which are organically combined with each other. The isomorphism in the Gestalt theory also has a guiding significance for the specific emotional expression in the architectural space, since it fundamentally explains the way in which the architectural space emotions are generated, which can maximize the emotional features of the spatial form and enhance the expressiveness of the space, effectively stimulating the emotional resonance of the subject in the space.

### **3. The space path characteristics of the art gallery that affects the emotional experience**

The space design of the art gallery has a direct relationship with the emotional experience of the visitors. The design of the visiting path in the art gallery is very important in creating a good emotional experience for the visitors. The analysis on how its visiting path and spatial layout will affect the visitors' emotional experience in the art gallery can enhance the art gallery's appeal to the public and the value of art education.

#### **3.1 Continuous guiding**

The space units of the art gallery should be related to each other when presented, since a good spatial emotional experience should have the continuity in experience, and the spatial path and multiple clues should be paid attention with spatial narrative at the same time. The path space is responsible for providing information to the viewers so that they are not lost and confused, and the clever spatial path can greatly enrich the spatial emotional experience.

#### **3.2 Open selectivity**

The selectivity of the space path of the art gallery should be combined with various scene features. Multiple spatial sequences are independent with each other and connected by the path space to create a consistent atmosphere, thus forming an omnidirectional organism. A single path can easily lead to boring space experience, while open selection can avoid suppressing and dull experience.

#### **3.3 Interesting interaction**

The interaction is interesting, which can avoid the sensory fatigue and excitement decrease caused by the overload excitement of the visitors. The fun of the path space can mobilize the viewer's emotions, and even become the crowning touch. In the design of the path space of the art gallery, strengthening the exploration behavior for active participation and experience cooperation is needed.

### **4. Suggestions on the Emotional Experience Design of the Path Space in the Art Museum**

#### **4.1 Continuous path space**

Based on the principles of closeness and proximity of Gestalt psychology, the continuity of the path space of the art gallery conforms to the cognitive rules of the viewers, which can strengthen the overall sense of the exhibition. The continuity requires the interdependence between path space and exhibition space of the museum with smooth and natural transition. As the transition space, the path space is integrated with the exhibition space, and it is a fluid design, so that the emotional experience of the visitors will not break, and thus have a holistic viewing experience.

#### **4.2 Dramatic spatial form**

Moderate environmental stimuli allow people to enjoy a comfortable space experience and a good emotional experience, bringing visitors a sense of freshness and excitement, keeping the stimuli of the visitors at the best balance. The path space itself should be dramatic, and the organization of the space sequence in the path space should also be interesting. The dramatic path space can appear in the form of "breaking the rules and breaking through the normal state",

attracting the eye with its strong artistic appeal, creating a climax space and enhancing the emotional experience of the visitors.



Figure 1

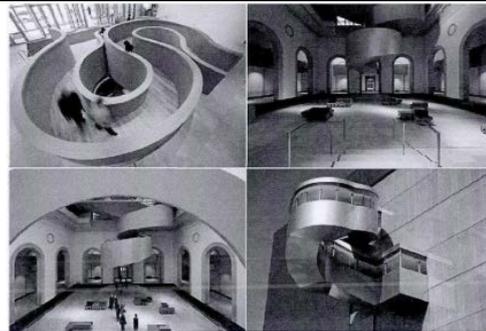


Figure 2

### 4.3 Interface weakening, boundaries blurred

The openness of the path space comes from the weakening and blanking of the spatial interface, and the transparency of the line of sight forms the mutual penetration and nesting of the space, showing the transparency of the space. The weakening of the sense of boundaries creates the viewer's psychological freedom, so that visitors are willing to gather in it to stimulate the vitality of the space. Meanwhile, the perception of remote space makes people interested and curious, stimulating their enthusiasm for exploration. The transparency of the path space interface makes the spatial scenes of different levels and the diverse behavioral activities of the visitors form a unique and rich space plot in the path space.

### 4.4 Multiple selective paths

The emotional experience in the path space of the art gallery should be non-linear and diverse. In the space, multiple spatial sequences can coexist, and each spatial sequence has its own independent perspective to expand the narrative towards the spatial situation, while creating a consistent spatial atmosphere with some connections, thus forming a comprehensive multi-faceted organism showing space theme. The design with multiple paths, views and angles allows visitors to choose a path, and through different angles of plot development, the viewers will have different rich emotional experiences, thus avoiding the dullness caused by a single path space and lacking the emotional experience that should be.

## 5. Conclusion

With the awakening of the public's self-awareness and the need of improving the humanistic qualities, the viewer is pursuing a more personalized artistic experience and a higher quality aesthetic quality in the art gallery. Therefore, the demand for the emotional experience of the art gallery is increasing; and with the diversified development of the society, the role of the art gallery has transcended the simple exhibition art space, it also accommodates information services, surrounding cultural creation, commercial propaganda, leisure interaction, etc. The rich emotional experience can promote the initiative and curiosity of the public to explore art in the art gallery. The path space and the exhibition space of the art gallery jointly determine the space quality of the art gallery. Although the path space as a transitional space does not occupy the leading role of the exhibition space, the rich and interesting path space can maintain the curiosity, excitement and exploration desire at a range of optimal stimuli, thereby stimulating the viewer's lasting aesthetic interest and creating a good aesthetic experience.

From the perspective of the constitutional rules of Gestalt psychology, this paper draws the spatial perception of the viewers in the art gallery, explores the spatial characteristics that affect the emotional experience of the viewers in the art gallery, and puts forward some suggestions for the emotional experience design of path space in the art gallery, hoping to provide a divergence point for the emotional experience design of the path space in the art gallery.

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